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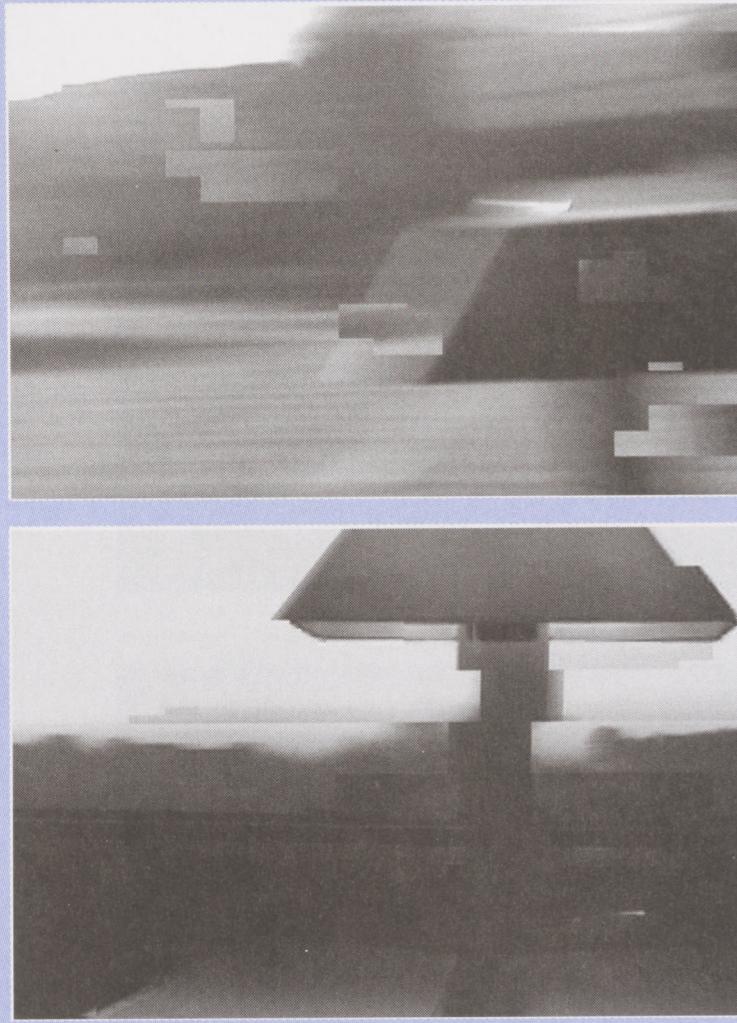
1 **Sun Jon Jost's *Six Easy Pieces***
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5 **Thurs Fresh Eyes, Program Five**
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8 **Sun A Film Tribute to Robert Fulton**
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Yerba Buena Center for the Arts

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Off The Tracks by Lynn Marie Kirby

MOVING ON

After twenty years of curating and overseeing nearly 2,000 programs at San Francisco Cinematheque, I will be bowing out at the end of the year to assume an administrative position at Cal Arts in Valencia, California. These twenty years have been filled with many, many highlights and there is no question that this has been an incredibly rich experience that I'll always remember. I would like to thank those past and present staff members who shared their equally idealistic energy with me over the years, most notably David Gerstein, Irina Leimbacher, Steve Polta, Lissa Gibbs, Laura Poitras, Buddy Kilchesy, Michelle Sabol and Caroline Savage, and the dozens of interns and volunteers who have made this endeavor possible. I believe that we have continued unabated the idealistic spirit of Canyon in the '60s and the early Cinematheque of the '70s, a remarkable feat during these sobering times. I would especially like to thank the literally hundreds of artists who have generously allowed us to exhibit (and in many cases premiere) their work—it is of course, to all of you, that we are most indebted. And a final thanks to the board of directors who hired me in 1982, including Nick Dorsky, Diane Kitchen, Warren Sonbert, Lawrence Jordan and Shelley Diekman.

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So please come to many of our upcoming shows—I hope to see many of you there.

Best,
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LOOKING AHEAD WITH SAN FRANCISCO CINEMATHEQUE

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Sincerely,
The Board of Directors, San Francisco Cinematheque
Tommy Becker, Jeanne C. Finley, Sean Fletcher, Glen Springer,
Rena Tom, Kathleen Tyner and Sandeep Vishnu

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Administratively yours,
Steve Polta

won't you join us...? for membership information, call our office

We need YOU to become a part of US. San Francisco Cinematheque members receive discounted or free admissions to all programs, invitations to special members-only events, and reservation privileges. Members also receive first class delivery of seasonal calendars which guarantees that you'll get the scoop on the season before it begins! Even better, if you come to only eight shows a year, you actually **save** on admissions as a member at the Individual, Family or Contributor level.

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\$25	Individual
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Donations to Cinematheque, a 501 (c) 3 non-profit, are (unlike memberships) fully tax-deductible!

Please make checks payable to San Francisco Cinematheque. San Francisco Cinematheque PO Box 880338 San Francisco CA 94188

TO JOIN OUR SNAIL-MAILING LIST

You can send us your name and address, you can call (415.822.2885) or you can email (mailinglist@sfcinematheque.org). We'll be happy to send you future calendars.

CINEMATHEQUE ON-LINE & ON E-MAIL

Point your browser to www.sfcinematheque.org to get further information and updates on all of our activities. For news and program updates right to your inbox, send an email to sf_cinematheque-subscribe@yahoogroups.com.

DON'T EVEN THINK: A SCOTT STARK RETROSPECTIVE MONOGRAPH

This limited-edition monograph, published by Cinematheque to accompany Stark's Fall 2001 retrospective, is still available. This copiously illustrated book features a complete video/filmography and writings by Steve Anker, Lewis Klahr, Kerry Laitala, Mark McElhatten, Keith Sanborn and Konrad Steiner. It is available while supplies last for only \$5 (+\$1 postage).

PROGRAM NOTES 1998 NOW AVAILABLE

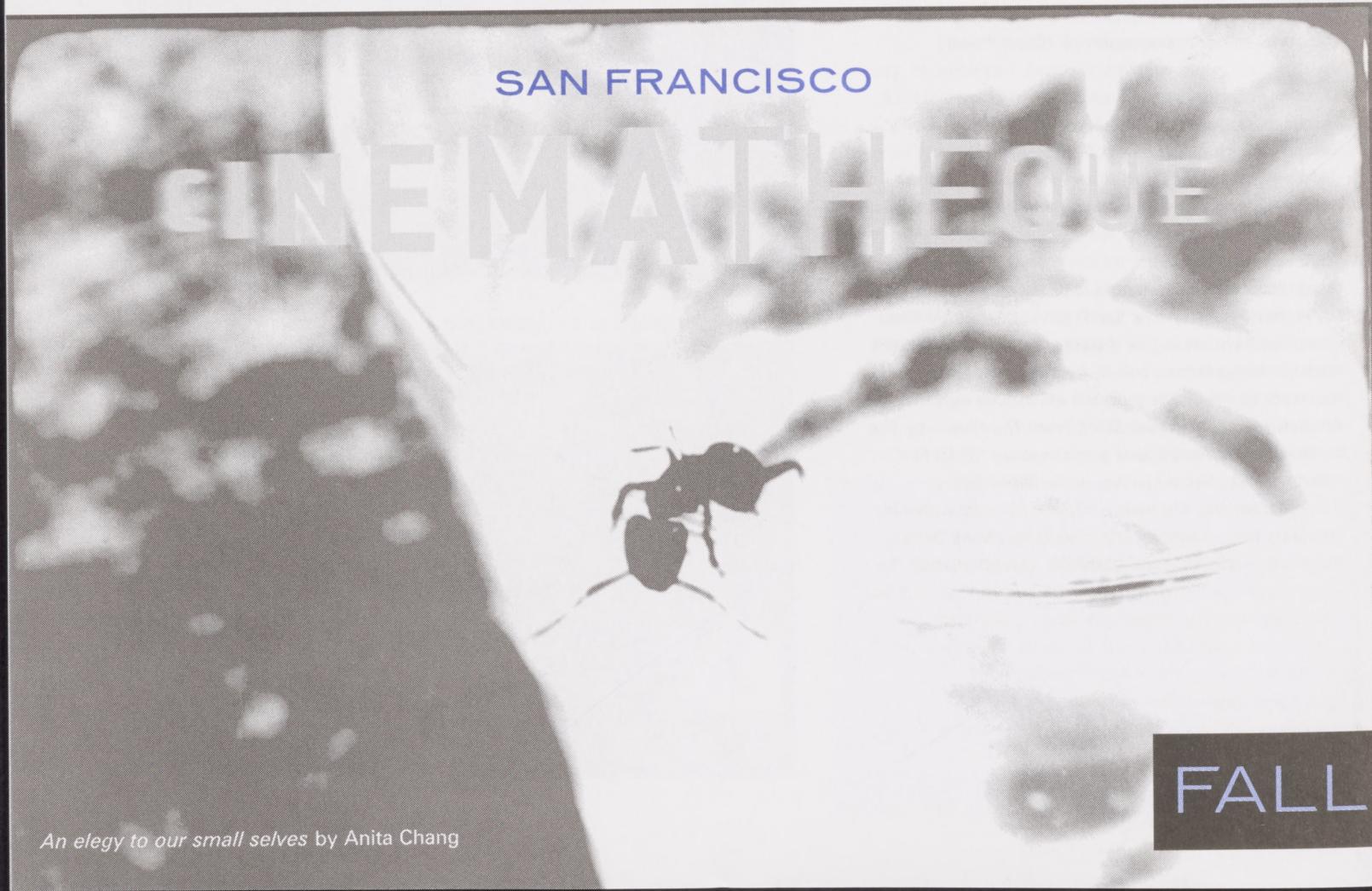
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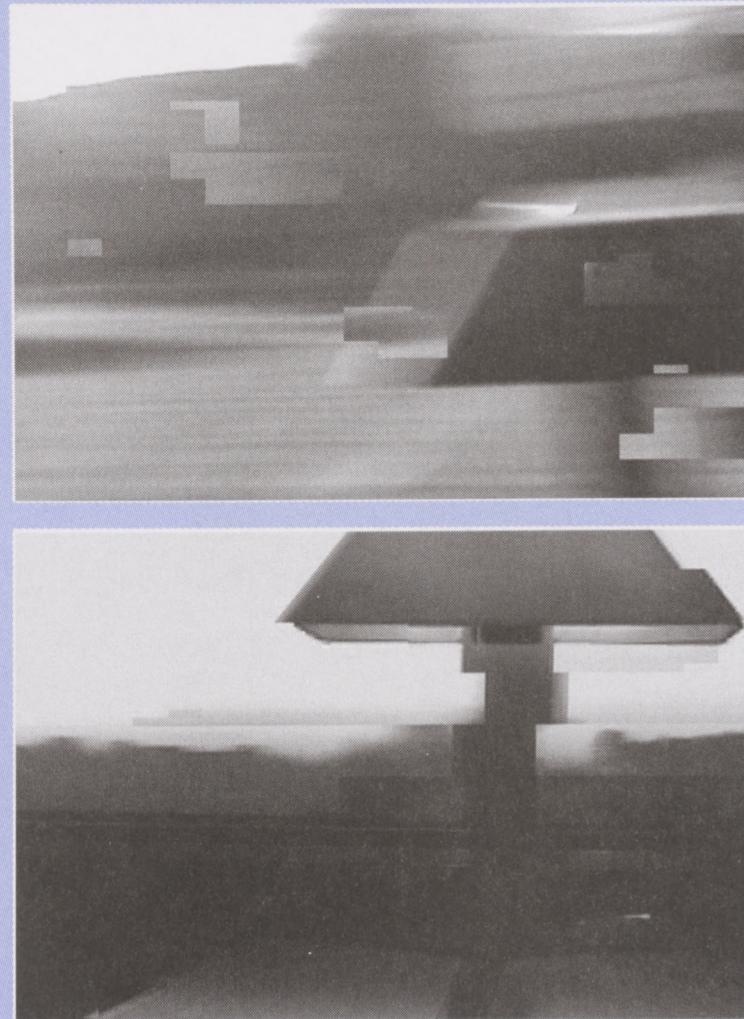
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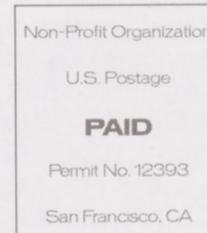
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SAN FRANCISCO

CINEMATHEQUE



FALL 2002

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An elegy to our small selves by Anita Chang

SAN FRANCISCO CINEMATHEQUE

FALL 2002

FRESH EYES:

NEW ARTISTS AT CINEMATHEQUE

This calendar we begin a regular series of programs in which young film and video artists present selections of recent work. In some cases they are appearing with us for the first time while in others they will be expanding on previous presentations and offering full programs of their work. This series is generously supported with grants from the LEF Foundation and the Zellerbach Family Fund.

Thursday, October 3 at 7:30 pm

Yerba Buena Center for the Arts

Fresh Eyes, Program One

The Spaces She Inhabits:

An Evening of Films by Anita Chang

Anita Chang In Person

For eight years local filmmaker and teacher Anita Chang has been making intimate documentaries exploring the political and emotional aspects of place and belonging. Investigating her familial relationships and, in turns, a wide community of Bay Area immigrants and transplants and an eclectic group of Nepalese women, Chang's films combine experimental techniques with a deep commitment to her subjects' stories and ways of telling them. Evoking the transience of being through the ephemerality of her medium, her films turn fragility into strength and displacement into a deeper form of rootedness. Tonight's retrospective features *Mommy, What's Wrong?, Imagining Place; She Wants to Talk to You* and premieres of *An elegy to our small selves* (a linking of the human and animal, in part a response to 9/11) and *Exquisite-Eye*. (Irina Leimbacher)

Sunday, October 6 at 7:30 pm

San Francisco Art Institute

Holly Fisher's *Kalama Sutta: Seeing is Believing*

Holly Fisher In Person

I make films to explore the unfamiliar, to go beyond borders, myths, clichés, or other assumptions about how we see the world. Past, present, future, circle in a construct of on-going present-ness, or presence. In the end I seek to ignite a heightened sense of being alive. *Kalama Sutta* is a meditation on the political and cultural upheaval in the country of Burma. The nation's Post-Cold War legacies of militarism, ethnic genocide and environmental abuses are linked in this collage-like "living history." Yet Burma here acts as a conduit to explore common vulnerabilities in an increasingly globalized world. History, memory and myth collide and find resonance in what is missing—between frames, images and ideas. (Holly Fisher)

Thursday, October 10 at 7:30 pm

Yerba Buena Center for the Arts

Fresh Eyes, Program Two

Hand-Wrought Visions:

Cade Bursell and Maia Cybelle Carpenter

Cade Bursell and Maia Cybelle Carpenter In Person

In this era of electronic/ digital media making, the films of Cade Bursell and Maia Cybelle Carpenter delight in the tactility and sheer physicality of the essential elements of cinema. Their screens unite light, surface and gesture into textural fields of color and rhythm, within which appear fleeting and ephemeral suggestions of images. Manipulated by hand—via self-processing, hand-painting, home-made emulsions and other "direct cinema" techniques—these films directly activate the senses and provide exhilarating visual and auditory experiences while meditating on desire and memory, history and politics. The program will include Carpenter's *Site Visit, The Shape of the Gaze* and *Sans Titre* and Bursell's *Jump, Skate* and the 35mm *Test Sites*. (Steve Polta)

Thursday, October 17 at 7:30 pm

Yerba Buena Center for the Arts

Fresh Eyes, Program Three

Monogrammed Accidents: Films and Other Ephemera by Jeanne Liotta (NYC)

Jeanne Liotta In Person

The cinema of Jeanne Liotta is fraught with mistakes and missteps in the flimsy world of representation; these handmade films are meditating on the ephemerality of life itself—all the while celebrating the subtle pleasures of the lived experience. Sensual, elegant and ragged, the philosophical inquiry is a fragile one: these images may disappear before your very eyes. Expect the conceptual nuance of the readymade, the rigor of silent abstraction, the sound of stereo and more spontaneous accidents. This screening—the artist's first appearance in San Francisco—includes all recent works in Super 8, 16mm, & video: *Ceci n'est Pas; MuktiKara; Maria Movie; Window; Manifesto; What Makes Day and Night*; the projection performance *Rothko Variations* plus other surprises. (Jeanne Liotta/ Steve Polta)

TWO BY ALEXANDER KLUGE

"For a realistic attitude a certain degree of energy is needed, for realism must be produced, realism is not a state of nature. The natural state is ideology, dreams." (Alexander Kluge)

Lawyer, theoretician and filmmaker associated with the German New Wave and the Frankfurt School, Alexander Kluge is probably the most innovative, witty and intellectually challenging director of German Post War cinema. Cinematheque will present two of his well-known but rarely screened works of the 1970s and 1980s, followed next season by some of his radical experiments for German television. (Irina Leimbacher)

Thursday, October 24 at 7:30 pm

Yerba Buena Center for the Arts

Two By Alexander Kluge, Program One

Strongman Ferdinand (Der Starke Ferdinand)

An ex-police officer turned head of security for a chemical corporation takes his job a little too seriously. After an explosion in the factory, Ferdinand steps up security measures, and when the Director orders him to stop, he treats the director himself as a risk, ultimately arresting him. An example of security-run-amok, the film is perhaps pertinent to our current political situation. (Irina Leimbacher)

Thursday, October 31 at 7:30 pm

Yerba Buena Center for the Arts

Two By Alexander Kluge, Program Two

The Blind Director (Der Angriff der Gegenwart auf die übrige Zeit)

With its German title literally translated as "The Assault of the Present on the Rest of Time," Kluge's film, made in 1985, is an episodic and fractured essay on time, history and the way in which the present tyrannizes both past and future. Depicting people who "plan their lives in an ad hoc fashion," the film concludes with the blind director who works on, fuelled by the store of images in his mind's eye. (Irina Leimbacher)

Thursday, November 7 at 7:30 pm

Yerba Buena Center for the Arts

Fresh Eyes, Program Four

Essential Surfaces: The Handmade Films of Robert Schaller and Mary Beth Reed

Mary Beth Reed and Robert Schaller In Person

Robert Schaller and Mary Beth Reed had the privilege of studying with Stan Brakhage and Phil Solomon in Boulder, Colorado. They developed ways of filmmaking in which the surface is as important as what is depicted, in which depiction itself becomes a question rather than a given. Both embrace hand processing and optical printing and both share a basic concern for visual rhythm and the possibility of non-representational form. Schaller will present a cross section of his works from the past ten years that use musical and mathematical form, home-made emulsion, home-made cameras, dance and multiple projection. Reed will show several short hand-painted, manipulated and animated films, including *Jakob, Montessori Sword Fight, Sand Castle, Moon Streams, Sunday Afternoon and Moose Mountain 2*. (Mary Beth Reed and Robert Schaller)

Thursday, November 14 at 7:30 pm

Yerba Buena Center for the Arts

Hans Richter's Dreams That Money Can Buy (or, where the 20s Avant-Garde went in the 40s)

Cinematheque showed two early films by German avant-garde filmmaker Hans Richter in a program of modernist documentaries in 2000. Tonight we explore more of Richter's career with two early shorts, *Race Symphony* and *Ghosts Before Breakfast*, both made in Germany in 1928, followed by his first American feature, *Dreams That Money Can Buy*, a collaboration with Man Ray, Ernst, Duchamp, Léger and Calder, with music by Bowles, Millhaud and Cage. An odd mix of surrealist images with an occasional proto-beat aesthetic, the 1947 film narrates the dreams (each suggested by a different artist) of the clients of a down and out poet-turned-dealer-in-dreams. The "most startling film of the year" according to *Sight & Sound*. (Irina Leimbacher)

DISCREET AND CONTINUOUS BORDER CROSSINGS: THE MULTI MEDIA ART OF LYNN MARIE KIRBY

Co-presented with Film Arts Foundation and Ampersand International Arts

Lynn Marie Kirby in person at all shows

For over twenty years, San Francisco-based artist Lynn Marie Kirby has been locating her personal voice, and probing the boundaries, between virtually every time-based medium. Kirby has created a body of work that includes film, video, performance, installation and sound art. Kirby invests in all of her work a vibrant willingness to push the limits of each medium and has maintained a remarkable sensitivity to new potentials for expression. An over-arching concern through all of her work is a fascination with the rhythms and architecture of time, or as she thinks of her recent work, with "time dilations." Each of the programs in this mid-career retrospective has been conceived around a different set of questions and gestures. Each program will feature a combination of old and new work and each will include at least one installation or performance. (Steve Anker)

There will be a concurrent gallery show of Kirby's other recent digital work "en passant" at Ampersand International Arts, 1001 Tennessee Street, San Francisco, open Thursday and Friday, 11am to 5pm and by appointment. Call (415) 285 0170 or email andartsf@aol.com. The show runs from November 22 through December 20, a public reception for the artist will be held on Friday, November 22, from 5:00pm – 8:00pm.

A monograph of Kirby's work will be available at the shows and a companion web site will be accessible at www.Culturelounge.org.

Sunday, November 17 at 7:30 pm

San Francisco Art Institute

Discrete and Continuous Border Crossings:

The Multi Media Art of Lynn Marie Kirby

Program One: Location of the Boundary

These works explore different aspects of working site-dependently and look at one's relation to "place" through history, memory and conversations with another discipline or another artist's work. Films and videos include *Across the Street; July 4th; L'Entrée, Passage et Salon: 61 rue de Mauberge; Photons in Paris: image encoding series; In Search of the Baths of Constantine* and the installation *C to C: Several Centuries After the Double Slit experiment*. (Lynn Marie Kirby)

Thursday, November 21 at 7:30 pm

Yerba Buena Center for the Arts

Discrete and Continuous Border Crossings:

The Multi Media Art of Lynn Marie Kirby

Program Two: The Observer and the Boundary

These works are duets in relation to questions to the self and other—another person, an object or a political event. Films and videos include *Sharon and the Birds On The Way To The Wedding, Sincerely, Paris and Athens, Turkish Bath*, and a performance, *Linden Trees*, with poet and painter Etel Adnan. (Lynn Marie Kirby)

Sunday, November 24 at 7:30 pm

San Francisco Art Institute

Discrete and Continuous Border Crossings:

The Multi Media Art of Lynn Marie Kirby

Program Three: Relocating Boundaries

These works are both about the family one comes from and the family one builds for oneself in adult life. Films and videos include *Three Domestic Interiors; Love, Lynn; Choreography for camera remote; The Residue of Life Series* and the installation *Off the Tracks*. A reception for the artist will follow this screening. (Lynn Marie Kirby)

Sunday, December 1 at 7:30 pm

San Francisco Art Institute

Jon Jost's Six Easy Pieces

Jon Jost In Person

For over thirty years Jon Jost has produced a large and varied body of film work. From early pioneering essay films, such as *Speaking Directly*, to later masterful independently-produced features, such as *The Bed You Sleep In*, Jost's films have always linked formal innovation with radical content and firmly dramatized the conflation of the personal and the political. In recent years, Jost, in self-imposed exile in Europe, has focused intensely on the possibilities of digital video, becoming a controversial advocate for the electronic medium while producing a unique body video essays and formal experiments. Shot in Italy and Portugal, *Six Easy Pieces* is a visual investigation of DV aesthetics, specifically in relation to painting and still photography. This program will include another recent piece by Jost, title TBA. (Steve Polta)

Thursday, December 5 at 7:30 pm

Yerba Buena Center for the Arts

Fresh Eyes, Program Five

New Sounds/ New Spaces: Digital Work by Robert Fox and Nisi Jacobs

Robert Fox and Nisi Jacobs In Person

"Our eyes fuse with sound and our muscles remember" (Nisi Jacobs). For her first West Coast screening, New York-based video maker Nisi Jacobs presents three digital video works which combine DV's capacity for fleeting image capture with its incredible capacity for elaborate sound work. Jacobs surveys contemporary sound installation in an excerpt from *New York, New Sounds, New Spaces (A Video Postcard)*. Also screening is Jacobs' *Dishing*, an audio-collage response to the situation of 9/11/01 and *Attempuous Grind*, (made with "laptop visionary" Rosy Parlane). Jacobs is joined by local filmmaker Robert Fox. In his first Cinematheque appearance in ten years, Fox screens recent digital works, *Orthogonal Scores*, "dissonant videos" composed as musical notation and *History of Depression, Parts I-III* "a hallucinatory history of a life of melancholy." (Steve Polta)

Sunday, December 8 at 7:30 pm

San Francisco Art Institute

A Film Tribute to Robert Fulton

Curated and Presented by Dominic Angerame

Robert Fulton, filmmaker, pilot and cameraman was born in 1939 in Greenwich, Connecticut. He died at the age of sixty-two on May 30, 2002, when his private airplane crashed near Scranton, Pennsylvania. Besides making his own films, Fulton worked as a cinematographer for many of Robert Gardner's films and was in the process of filming *Andes to Amazon* for the BBC, filming with a custom-made wing-mounted Arriflex. Fulton's death leaves a legacy of immense creativity. The resulting images speak for themselves. Tonight's screening includes *Starlight; Path of Cessation; Aleph; Swimming Stone; Vineyard IV; Wilderness: A Country in the Mind; Running Shadow, Part I; Letter* and a documentary on Fulton, *The Journals of a Solitary Aviator: Pilot Notes* by Vladimir Van Maule. (Dominic Angerame)

Thursday, December 12 at 7:30 pm

Yerba Buena Center for the Arts

Luis Recoder's Liminal Lumen

Luis Recoder In Person

Whether re-presenting virtually intact found footage film or manually "playing" raw projector light, the cinema of (sometimes) Bay Area filmmaker Luis Recoder is the cinema of material, of light and of performance. Recoder's films—variously performed "live" or projected traditionally—always work to keep the viewer strangely in a present tense of direct experience. Even while reflecting on the hypothetical "death" of cinema, Recoder's films subtly argue for sensual renewal and direct experience of each passing moment. Tonight's program, the *Liminal Lumen* cycle, consists of Recoder's recent films (*Shift, Still Succession, Linea, Liquid Light*) and a two-projector audio work, *Spacings*), abstract films created *sans* camera, explorations of the ecstasies of light, time and elusive potential. (Steve Polta)

Thursday, December 19 at 6 pm

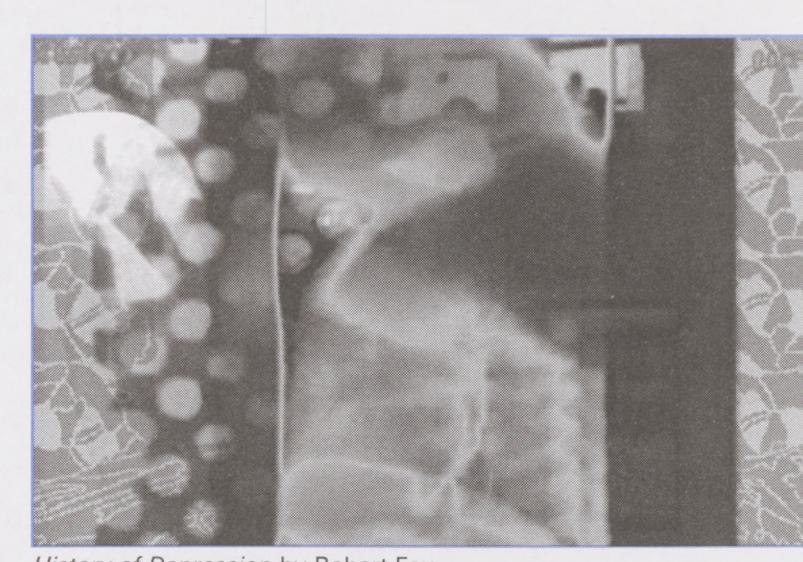
Yerba Buena Center for the Arts

Excavating the Emulsion: Films and Collaborations by Thad Povey

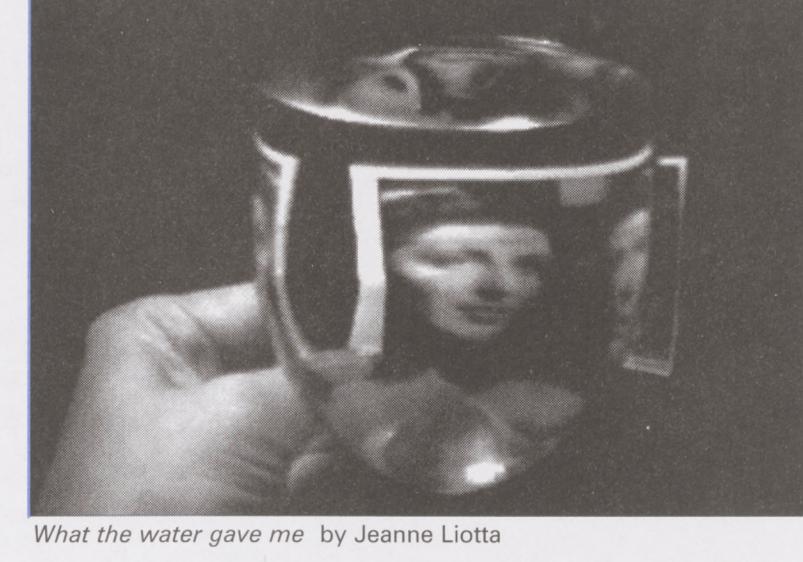
Co-Presented with Bay Area Now at Yerba Buena Center for the Arts

FREE admission!

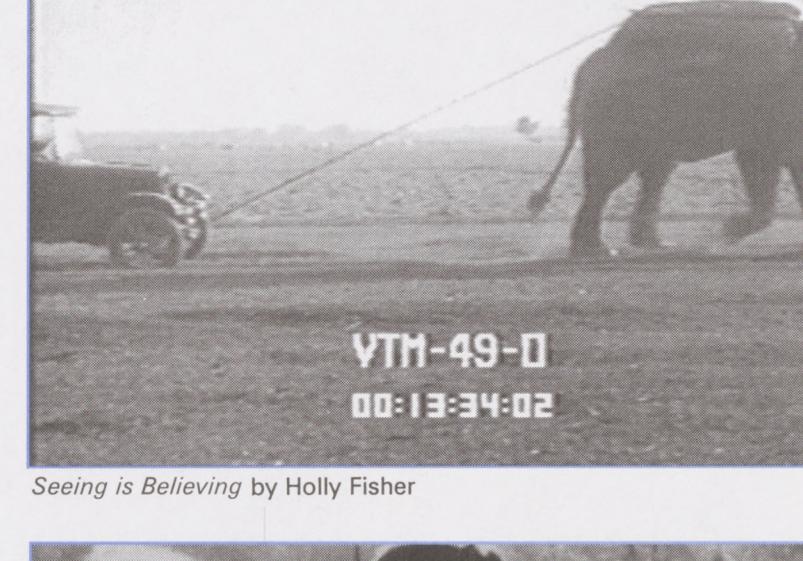
Using discarded and forgotten films from commercial and home movies as a quarry, San Francisco filmmaker Thad Povey has been mining for the surprising glimpse into the workings of the human animal. In addition to premiering new work by Povey, the program will include new films—*An Alchemical Christmas, Drink From The River*—by The Scratch Film Junkies, Povey's collaborative "direct film" collective and a live projection piece, *Night Soil*, a collaboration with filmmaker Alfonso Alvarez, with live sound by Lucio Menegon (on guitar) and Mark De Gli Antoni (on sampler and keyboards). (Joel Shepard)



History of Depression by Robert Fox



What the water gave me by Jeanne Liotta



Seeing is Believing by Holly Fisher